FIELD OF VISION
A HELLO.NEXT.LINE

Field of Vision Artist Primers

Field of Vision is the first full-scale, tangible melding of two worlds after many years of development and planning by both King Gizzard and the Lizard Wizard, and their manager Michelle Cable.
For the band, it started in 2015 with Gizzfest, then the ultimate gizz-crew live experience. It featured local up and coming bands, Gizzard side-projects, Flightless Records labelmates, and of course a massive headline set from the boys at their biggest and best. The annual event would rapidly expand into a capital city tour with bigger and more ambitious lineups, including exclusive shows from international artists, and even world-building Jason Galea art installations. Gizzfest paused for 2019 before fulfilling the dream of taking the circus to the US, citing organisational difficulties. With the pandemic and Eric's departure from the band the following year, it has been dormant since.

Otherwise, their booking agent (now manager) Michelle had been practising a similar event concept for years with the artists under her Panache brand. Switching between the West and East coasts, Panache grew over the course of two decades from basic local show promotion into a zine and fully fledged talent, booking, and record label management agency. Always fostering a tight network of like-minded artists, this was often achieved with group roster mini day festivals of whoever Michelle was currently working with — including Gizz, who she had prompted and booked to undertake their first US tour in 2014, when they were welcomed into this context.

Now, after a couple of years trialling US 'destination' shows, they have put it all together to create Field of Vision featuring an impressive lineup with something for everyone — ignite your unlived nostalgia for the sixties and seventies with several throwback performers, or catch up with the forefront of independent modern rock and pop composers and producers.
Some names on the lineup will be very familiar to Gizz fans, and others new. In alphabetical order, here is your vibe-guide for which sets to check out over your huge weekend at Field of Vision:

Babe Rainbow

Based in Byron Bay on Cavanbah country in NSW, Australia, Babe Rainbow will lull and beguile you with their whimsical, retro, psych-pop grooves. First getting their rise on King Gizzard's original Flightless Records label, they collaborated with Stu for their 2017 debut album, and are one of two Field of Vision bands following up from a past Gizzfest appearance.

Gaye Su Akyol

Anatolian electronic pop and rock music has been a longtime obsession for Gizzard, who have expressed this through their microtonal work on Flying Microtonal Banana, and the K.G. + L.W. sister albums. Fans of Altın Gün and Erkin Koray will be delighted by Turkish artist Gaye Su Akyol, with her heady blending of traditional songwriting with modern psychedelic sounds.

Hannah Cohen

San Francisco born, New York City based Hannah Cohen has been working through various flavours of indie music since her 2012 debut, starting from a sparse folky sound, and moving recently to a more lush pop groove with which she will keep your weekend low-key.

Jay Weinberg & Argus

Argus is the experimental noise project of Conner Sullivan, formerly of SNÖÖPER, and now teaming up with powerhouse drummer Jay Weinberg. Having sat-in with Gizzard for a couple of intense songs in their 2024 NA tour, Jay got a start in 2009 drumming in Bruce Springsteen's E Street Band (where his dad was an original member), and later moved on to Slipknot to really gain his chops. You can't quite be sure what will come out of this novel duo, but you can bet it will get loud.

Jess Cornelius

Originally hailing from New Zealand, California-based Jess Cornelius has joined the Panache family for her sophomore album cycle. Her sensitive pop music is not mere alt, indie, or rock, having an emotive drama balanced out with a considered sparkle.

King Stingray

After a successful run opening for some King Gizzard 2024 NA shows, the Northern Territory ‘Yolŋu surf-rock’ band will be a familiar sound for many at Field of Vision. This band is the perfect primer for American audiences unfamiliar with the modern musical culture of the First Nations peoples native to the land commonly known as Australia. Originally founded with two relatives of legendary group Yothu Yindi, King Stingray naturally found their common ground with King Gizzard last year covering their predecessor’s iconic land rights hit “Treaty” live on stage.

Memo PST

The newest member of the band’s p(doom) Records label, and fresh on the Panache roster, the old-school punk energy of Memo PST will amp you up for a big weekend. Founding members Orville Neeley and Chris Shaw spent years working California’s underground scene, where they came to associate with Ty Segall and John Dwyer who steered them toward this current iteration.

Michael Rault

Edmonton, Canada local Michael Rault came up in the laid-back indie rock scene around Daptone Records just about the same time Gizzard were entering that sphere in the middle of the 2010s. His current vibe will uplift FoV goers with a dynamic jangly take on sixties psych-pop.

The Mystery Lights

With a highly authentic Nuggets-like garage pastische, the Mystery Lights will transport you to a bygone era that was highly influential on Gizzard’s early days. Turn on, tune in, and drop out with their energetic set.

Pearl Charles

Los Angeles local Pearl Charles can enchant and dazzle you, effortlessly ranging every pop style from up, down, in, and out California’s hills and valleys. A natural-born star, Pearl is the daughter of screenwriter/director Larry Charles and also touches upon the fashion world between her multidisciplinary musical abilities.

Reverend Baron

Los Angeles singer songwriter Reverend Baron will prove his name with a hypnagogic sound taken sometimes to the point of austerity, but at others injected with an uplifting, jangling bounce.

Ryley Walker

You would be forgiven for mistaking Illinois local Ryley Walker for an original sixties psychedelic folk revival star. Maintaining a high level of prolificacy since 2014, Ryley has evolved through several different musical styles and is a capable collaborator, notably for his 2021 all-out psych project with Gizzfest alumni Kikagaku Moyo.

Shannon Lay

LA based contemporary folk artist Shannon Lay has spent a decade reworking the resonant echoes of the Laurel Canyon greats. Look no further than her set for a chill reprieve in a hectic weekend.

Spellling

King Gizz opener and fellow Panache roster-mate Spellling will cleanse the palette with her dynamic art-pop act. The California based artist was working as an elementary school teacher when she pivoted to making music in 2015, since gaining much critical acclaim with a series of experimental synth-based pop releases spanning from the grandest of chamber styles to, more recently, a refined grunge sound.

The Songs for Kids Band!

The Songs For Kids Foundation is an organisation that provides musical access for kids with illness, injury, and disability, including mentoring, recording, and performance opportunities. Field of Vision has hooked up with the organisation to provide the festival as one of these opportunities, where the kids will grace attendees with an all-inclusive performance unlike anything else you will hear!

White Fence

Tim Presley’s White Fence has been a highly prolific mainstay of the Panache roster for well over a decade. Providing opening slots for King Gizzard on their first US tour in 2014, Tim has remained a friend of the band, played at Gizzfest 2016, and has been a strong influence through his many album releases covering all forms of lo-fi, garage, psych rock.

DJ Crenshaw

Many attendees will know Michelle's husband DJ Crenshaw as the warm-up act for many NA King Gizz shows. Always picking up on the crowd vibe, he will guide you into the right space for a good time.

DJ Jello Biafra

An outspoken Gizzard fan, Dead Kennedys frontman Jello Biafra will treat FoV-goers with one of his sporadic DJ sets. While you can never quite be certain what he will spin, his usual eclectic and obscure mix of retro punk, soul, RnB, surf, and more will undoubtedly inspire you.

The Dripping Tap Song History

Song Written By: Mackenzie/Kenny-Smith.
Song history written by TimelandIsWacky and W.B.T.G. Slinger

"The Dripping Tap" is one of those songs that embodies what King Gizzard is all about. From its debut, it joined the ranks of songs like "Robot Stop" and "Crumbling Castle", tracks that define why the band is different from most. When played live, the song brings out an unparalleled energy in the fans, and even the band members have stated that this song is a blast to play. There is something about it that is endearing and completely captivating. Perhaps it's the pure dopamine rush of its jams. Could it be the environmentally conscious lyrics that are both direct and catchy? Maybe it's the changes throughout that keep us hooked. It's worth arguing that all of the above is the correct answer. "The Dripping Tap" can't be boiled down to a certain element — each second seems to hit just right. It's magic. While there is one special aspect to its recording session, "The Dripping Tap" didn't just come out of nowhere. In fact it had a pretty long history ever before it made it onto Omnium Gatherum. Fans knew it all the way back in 2019, at least in its primordial state. To understand where it comes from we need to follow the water back towards the fishies.

The first traces of "The Dripping Tap" showed up in the 2018 sessions for Fishing For Fishies. The band had traveled to the rural Victorian home studio owned by Gareth Liddiard and Fiona Kitschin of the Australian art punk/noise rock band Tropical Fuck Storm, where several days of recording and jamming were hosted. Originally, the song had simply been a jam affectionately referred to as the "Hat Jam" (sometimes stylized as "Hatjam"), as the band were wearing a variety of hats while playing. The session was loud, energetic and formless — lasting over

twenty minutes and containing vital riffs that would come back around. The wild pull offs from Joey and Stu, as well as the “left the tap on” motifs can be heard on the released tapes found on Demos Vol. 3, Vol. 4 and Vol. 5. According to a press release featuring Fiona, the jam was a spur of the moment thing after a few too many drinks, but one that would prove to be fruitful. “Hat Jam” would be filmed, cut down, and added to the end of their short documentary How to gut a Fishie by Jason Galea. Upon the release of the video, fans were already calling for the jam to be released in some form. This is evident by comments at the time, and the fact that the most viewed part of the video is around the 11:43 mark, right when the jam begins. Even in its unfinished, unmixed and highly distorted form, the song had captured an audience. Both bands involved also seemed to love the piece and would continue to workshop what they had.

In a bonus feature for the concert film Chunky Shrapnel titled “Amby,” another seed is planted. Filmed during the band’s 2019 European tour, the video shows Ambrose and Stu messing around with a keyboard. When later asked about this video in a Reddit AMA on May 11th, 2022, Ambrose would state that this was the intro of “The Dripping Tap" and that it had gone through a few iterations before settling on what was put to record. A short demo for the section (released on Demos Vol. 6) features a lo-fi electronic kit, a bouncy bassline and a nice keyboard part. The only thing missing here from a compositional viewpoint is the final note of the phrase. While the jam was shrouded in mystery, Stu said that it would “kinda” be released in the future during a 2020 Reddit AMA.

Later down the line in August of 2021, Gareth Liddiard of Tropical Fuck Storm stated that a collaboration between TFS and King Gizzard was underway and that it “got put on the backburn [sic] for a while.” Outside of this statement little was said about the collaboration. Lucas has said that after the Melbourne pandemic lockdowns ended and the band were able to rehearse and record in the same room together again, the first thing they did was revisit this song. “We were just recording as much as we could — Melbourne’s lockdown was long, brutal and strict so we didn’t get together a lot for a very long time,” he said. “‘The Dripping Tap’ was the first thing that we did when we got together, and it made sense to us because it was this jam that we had floating around that we had never finished. It felt like something that we didn’t need to conceptualize. We didn’t need to plan and rehearse; we could just pick up our instruments, hit record and go. We recorded for hours, capturing everything and keeping the best bits. That was what felt right at the time after being not social, not together and not interacting.” Stu would say in a SPIN article “It was like, shit. This song’s sweet and we need to finish it. That one was like that, but it was a newly recorded thing. It had a vibe. We didn’t know it was going to be that long.”

Recording sessions for the song appeared throughout the video The Making of Omnium Gatherum, and give some interesting insight to the song's creation. For example, some of the fast guitar parts throughout the song were not recorded at that speed, with Stu opting to slow down the song while adjusting its pitch, playing the part, then speeding up the entire track again to complete the section (seen at 2:52). In the end Ambrose (vocals/organ/percussion/Wurlitzer/harmonica), Cavs (drums), Cook (guitar/vocals), Joey (guitar/vocals), Lucas (bass) and Stu (vocals/guitar/bass/organ/piano/percussion) would all contribute to the track. It was recorded, mixed and produced by Stu. The same month of Liddiard's statement, Gizzard began to tease songs for a new album by tweeting out emojis that fans had to decode into song titles. "The Dripping Tap" was an emoji of a tap with two water droplets under it. On February 8th, 2022 the band tweeted another set of similar emojis.

Reflecting its recording process fraught with pandemic restrictions, "The Dripping Tap" wouldn't see its debut until 'The Return of the Curse of Timeland festival' held in Naarm (Melbourne) on 2022-03-05, as redemption for the canceled New Year's Eve Timeland festival and three months of uncertainty surrounding live shows since the incomplete 2021 Brisbane residency. At the end of the first set, Ambrose stated that the next song was "about a tap that won't stop dripping." The band then debuted "The Dripping Tap" to the audience — making it the third live debut of the night alongside "Magenta Mountain" and "The Garden Goblin." Astute members of the weirdo swarm recognized it as the "Hat Jam", with others noting how the song harkened back to older euphoric high-energy live jams like "Head On/Pill" and "Am I In Heaven?"

A few days later on March 8th, 2022, the song was officially released as the first single from their newly announced album Omnium Gatherum, with its runtime spanning eighteen minutes and seventeen seconds — at the time their longest studio song. In a press release for the album, Stu remarked on how the sessions felt important coming out of the COVID lockdowns and stated that Gizzard were going into their "jammy period." As just another of King Gizzard's experiments with format and production, the digital single version of "The Dripping Tap" was recorded from the already pressed vinyl by mastering engineer Joseph Carra with his 'insanely high-end' turntable setup. The band still had more surprises up their sleeve, however.

On the 13th, two things were announced. First, Tropical Fuck Storm had recorded and released their own project utilizing that jam session. Titled Satanic Slumber Party, it is a spooky three-song EP based around the original sessions with TFS doing overdubs onto the recordings. A video for the EP's only single, "Satanic Slumber Party Part 2 (Midnight In Sodom)," was released the same day. Second, both bands released a

compilation simply titled Hat Jam. The release featured both “The Dripping Tap” and Satanic Slumber Party, both showing off what came of the jam. Hat Jam was a limited edition vinyl release with only a thousand copies pressed on “Lucky Rainbow” vinyl, instantly becoming a collector’s item.

The song has also appeared in two video games: Paradiddle and Ultrakill.

In the time following its live debut, “The Dripping Tap” became a regular in the band’s lineup, often serving as an opening or closing number. The song’s highly improvisational structure opened the door for a lot of experimentation with the length of the jams fluctuating from show to show (ranging from nine to thirty minutes in total). Like their other long jams, “The Dripping Tap” often contained teases of other songs, such as “Hot Water” (2023-03-09), “Cellophane” (2023-04-06) and “Hypertension” (2023-09-03). While live versions initially stuck close to what was heard on Omnium Gatherum, the band began to explore other possibilities during 2024. Throughout the year they provided a number of “type II” jams in the middle of the song which often went into darker territories similar to “Magma” or “Motor Spirit.” They also shifted the song’s placement in sets, turning it from a reliable opener/closer to a behemoth that could appear anywhere they wanted it to.

The Legend of Silly Billy

Written By Ted Rockwell

The following text was found written in a leather-bound notebook in 1960 in the attic of the founding father of Bakersfield, California, Colonel Thomas Baker. Written in pen and ink by an unnamed author and using round-hand script, its contents seem to rewrite the history of ‘Mad Dog’ Morgan, a bushrider who was thought to have been killed in 1865 in Australia. Forensic analysis of this book has deemed the ink, paper and bindery to be from roughly 1875–1885. There is nothing in the historical record about a man named Silly Billy (other than an obscure children’s

song with the lyrics "Silly Billy got a goose"). While many of the details of this account can be verified, such as the drought of 1865, most specialists of Australian history think this story is a work of fiction. However, it is noteworthy that the original parcel holder of the apple orchard near Buena Vista Lake in California was a man named Billy Morgan. Another noteworthy detail is that this is the earliest known reference to a game based on throwing discs into baskets, much like the modern game of 'disc golf'.

Back when he was on the run, he couldn't miss.

The secret to his accuracy was he only took a shot if the man's head was in his field of vision and in focus. No glancing shots. Precise strokes.

His other secret; he never stopped thinking about taking the next shot. In his mind he'd make up games for himself. Challenge himself to hit a shadow or a solitary leaf rustling in the wind or a rusty spot on a boulder.

In the stockyard, as he contemplated which horse to steal, he was not yet known as Billy.

But everyone feared his name. Morgan, Daniel Morgan.

The bushrangers thought they had closed in on him, but the man they shot in the back that morning was actually a vagrant from New Zealand. When the shot rang out and killed that nameless Kiwi, Daniel Morgan was already boarding a clipper for a new land. And absolutely no one knew that he had escaped.

But that was another time, in another hemisphere.

He began to refer to himself as Billy during the long journey on the sailing clipper, when the nightmares were still troubling his sleep and haunting his daydreams. He named himself for the place where everyone thought he had died; Billabong Valley.

Sometimes he wondered if he had actually been reborn in a new man's body. Terrible dreams played tricks on his mind.

When he arrived in San Francisco he immediately set out to the east, traveling from town to town. Sleeping in the countryside, he would perform tricks for money and food, knocking bunches of apples from trees with a single shot. Or a coin from a man's hand.

To truly leave his old life, and all of the killing and horrors that accompany such awful business, he chose to play the part of a traveling comedian and raconteur, performing sleights of hand, playing dumb and telling self-effacing jokes. He found that when he exaggerated his Australian accent he could make the women and children smile.

Soon his nickname in the newly united country was Silly Billy.

His weapon of choice in this new land, a carved disc made of wood, was an unassuming prop. No one thinks twice about someone carrying a round piece of wood in their hand, especially the heady, young outlaws and wannabe prospectors sporting their shiny Colt pistols and Spencer rifles.

His second biggest secret, at least in the new land, was where he learned how to carve large branches into small discs, some with edges sharp enough to stick into tree trunks. It was a mystery he would dramatize in his trick shot demonstrations. When someone would ask “how did you learn to make those wooden rounds” he would close his eyes, say, “I lied to God” and, with his eyes still closed, execute an impossibly precise shot to the delight of the crowd.

His evasive answers invited his audiences to trade theories. Some would say it was just another skill he learned in the outback of Australia. Others speculated that when he was a child he had observed the ancient aboriginal bushcraft of the Turrbal elders. One woman from Fresno swore she saw him speaking with a ferocious shadow-creature down by the old gnarled ash tree.

His ability to travel overland quickly and find food in even the most desolate areas made him a welcome sight for the lost vagabonds and former soldiers who rambled the wilderness searching for their fortunes or just some steady work. Word spread among the travelers to be on the lookout for the helpful Australian who had a unique practice of hunting with wooden rounds.

As he traveled across the countryside and down the valley, he found himself longing for the hospitality he had now grown accustomed to receiving in the towns. His ability to entertain with trick shots and provide food from his daily hunting trips was a welcome reprieve from the backbreaking realities of farming in a former wilderness.

His accuracy with the wooden discs invited stories that stretched logic and reality. It was uncanny to witness him take down a full-grown deer with the flick of the wrist or decapitate a bird in flight. Some said he once sawed through a mature tree with three strokes from one of his sharp wooden rounds. Others said they had seen him throw a dull-edged disc into the air so high that he was able to sit and eat an entire meal before it returned to earth, catching it just a few feet from where he had thrown it.

But his most famous act was an actual, undisputed fact; he single handedly saved the town of Baker’s Field during the great drought by finding and killing wild geese and the occasional deer. Every day for 100 days straight he would leave before the sun was up and would return with at least one fresh kill. In the late afternoon he would be met at the edge of town by the children who would announce his arrival with sing-song cheers of ‘Silly Billy got a goose!’ The townsfolk began to squabble with one another over the privilege of allowing him to set up camp on their land.

Once the terrible drought had lifted, Billy found himself welcome in nearly every home in the south San Joaquin valley. In order to keep Billy around and honor his heroic efforts during the great drought Colonel Baker gave him a parcel of land southwest of town on the edge of Buena Vista lake. The land contained a small

apple orchard that had been abandoned during the drought. Billy was glad to have a sanctuary where he felt he could finally rest. The nightmares of his past had been silenced in his mind and a regular routine of trees, apples, and carving his special wooden discs became his entire focus.

The legend of Silly Billy spread throughout the valley and beyond and soon people were venturing out to his apple orchard to witness his displays of skill. His method for gathering apples was truly unique; he would throw a dull-edged wooden disc at the branches of a tree, knocking down the apples into bushel baskets and onto tarps. He learned that if he placed bushel baskets in the crooks of the trees he could catch the discs and prevent them from getting lost or broken. He also discovered that he could attract paying customers by giving tours of his orchard and then entertain them by performing trick shots with his famous wooden discs.

Over the years his body started to show the wear and tear of age and Billy needed help around the orchard. He soon had a group of youngsters and former vagabonds who were grateful for an opportunity to exchange a good day of work for friendly company, a safe place to sleep and a little food. While there was no one who could harvest the apples in the same way Billy did, they enjoyed the challenge of trying to throw one of his wooden discs into the bushel baskets in the trees. Soon, the apple workers would bargain with one another for the desirable chores by challenging one another to make difficult disc shots.

Seeing an opportunity, Billy started holding an annual harvest festival with disc basket competitions. It was at one of these harvest festival competitions that Silly Billy performed his final trick. He had lined up a dozen bottles on a fence out in the field. They appeared to be so close to one another that to topple one would bring them all down. It was one of his signature skill shots that he could still perform in his old age. One by one he would sling a wooden disc at the bottles and seemingly do the impossible. Each bottle was knocked down individually with a satisfying “clink, clink, clink.” On this particular day, when the last bottle had been hit, Billy turned his head upward towards the sky and said in a flat, matter of fact tone, “I think I’m done, I think I’m dead,” grabbed his heart and collapsed to the ground.

When the coroner did his autopsy he was surprised to find a tattoo on Billy’s chest. “Mad Dog,” it said in large script over his left breast. He dutifully wrote the phrase in his report, shook his head in confusion, and closed the book.

THE END

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